

KS5 Curriculum Overview

Drama & Theatre Studies

AQA Drama & Theatre Studies

Curriculum Intent

They will have performed both a devised and scripted performance to a modern audience, received feedback and analysed their own work. In doing so they will know how Drama is performed in a professional way (announcing work, performing in front of an audience, evaluating work in a public discursive context) which will support them in working within this industry in the future.

They will have seen a variety of live and screened performances which will inform the way they see the world as well as the way they view actors and theatre makers.

They will be able to show knowledge of contemporary and historical Drama, how it can be explored and performed. Appreciate that all Drama has a place and to understand how they can utilise this to advantage society.

Students will have the transferable skills and understand how to interpret and apply a range of techniques to practical drama to inform the way they approach either devised or scripted work. They will write in a clear and effective style in analysing and evaluating the work of theatre makers.

Lastly, they will be able to express themselves fully, through their written work as well as through discussion, and involvement in the creative arts. Students have the confidence to learn from others whilst making their own decisions. They are equipped with the correct tools to make the transition to adulthood with the ability to debate and discuss key issues related to our wider society.

What do students *do* with this knowledge or these skills?

They will perform the work of a published playwright, inspired by the methodology of a practitioner, in public. They will be able analytically reflect on their experience of transferring the techniques of a practitioner to a text for a modern audience. In doing so they will write comprehensively and fluently.

They will be able to analyse and evaluate the work of contemporary and historical dramatists and decipher how these texts can be made relevant for a modern audience.

They will, more broadly, participate in warm-up, skills-based games and exercises as well as act out scripted and devised work. They will also demonstrate the ability to communicate with others in a formal and discursive setting; all will transfer their communication skills and improved self-confidence to other aspects of the curriculum and in their daily lives.

How does the KS5 curriculum build on that from KS4?

Students are introduced to a wider variety of theatre practitioners, who have shaped and will continue to shape the face of drama and theatre in contemporary society, not just in Britain but across the world.

The play texts which students study are more complex, but are explored in a similar way as done at KS4 – with practical exploration at the heart of embedding knowledge. The texts read are not only contemporary, as explored at KS4, but are written pre 19th century in order to expose students to the way in which Drama has changed over the years.

The skills developed during the devising and performance of a text unit at KS4 are applied once again as students take on similar units at KS5 – this time applying the methodology of a practitioner in a much more create way than at KS4.

What new knowledge or skills are students taught?

Term	Year 12	Year 13
Autumn	<p>COMP 1 Hedda Gabler To develop knowledge and understanding of drama and theatre and how this can be developed and performed. To look at the development of character and plot, character's relationships, motivations, and emotions in order to inform their presentation in performance and how it affects their interactions. To understand and explore the genre, form, style, social, historical context and background of the play in detail and appreciate how this has influenced the play To understand and explore the historical context and significance of the 19th Century – when the play was set - to add to the students understanding of the play. To understand how a performer could interpret and perform a character using a range of performance techniques to communicate meaning to an audience.</p> <p>COMP 2 Devising Devising Skills are developed through exploration of popular practitioners. Dependant on strengths of students but also drawing on expertise of teacher, physical companies alongside absurdist Drama is usually preferred and draws on strengths of students from DMA, external candidates are assessed early on to determine strengths and other practitioners can be included for this reason. DV8 Berkoff Complicite The Paper Birds Frantic Assembly Brecht Kneehigh Artaud</p> <p>SKILLS & KNOWLEDGE</p> <ul style="list-style-type: none"> • Contemporary theatre • Current news/societal issues • Motivation • Manipulation • Wealth • Respect and Reputation • Power • Courage • Appearances • Dreams, hopes and plans • Drugs/alcohol • 19th century • Feminism • Mental health • Suicide • Marriage and society norms 	<p>COMP 1 Live Theatre To understand how Drama and Theatre is created as well as performed; working closely on the design aspects of a production and understanding the demands of this as a career path as well as a performative opportunity. To introduce students to a more rigorous approach to evaluating the merits of live theatre and professional works, understanding the importance to be critically evaluative rather than congratulatory.</p> <p>COMP 3 – Texts in Practice As with Comp 2, performance Skills are developed through exploration of popular practitioners. Dependant on strengths of students but also drawing on expertise of teacher, physical companies alongside absurdist Drama is usually preferred and draws on strengths of students from DMA, external candidates are assessed early on to determine strengths and other practitioners can be included for this reason. Texts chosen will contrast entirely with set texts in Comp 1 and allow students to explore a breadth of work.</p> <p>Students will understand how to apply the work of a practitioner to a published play text and will workshop three contrasting play texts in line with a practitioner. Examples ...</p> <ol style="list-style-type: none"> 1. Swallow – physical text which allows students opportunity to multirole 2. 4.48 – Absurdist piece which allows for an immersed audience 3. Education, Education, Education – a comedy which could incorporate live sound and draw on ideas from Kneehigh. <p>To explore the methods of writing about text practice and to create a detailed reflective report highlighting how the work of the practitioner has influenced the production of the text.</p> <p>SKILLS & KNOWLEDGE</p> <ul style="list-style-type: none"> • Themes included in live theatre productions • Ability to analyse work of professionals • Practitioner relevant skills and themes they have worked within • Textual analysis • Character motivation • Learning lines • Transferring skills from live theatre to own work • Contrasting play texts – how do these work alongside one practitioner • Ability to transfer words of playwright to own interpretation

Spring	<ul style="list-style-type: none"> • Other topics studied through devising unit which depend on student interest <p>COMP 1 Our Country's Good To widen subject knowledge and understanding of textual approaches; specifically to develop knowledge and understanding of the power of drama as a tool for redemption. To explore the difference between crime and punishment in 20th and 18th century. To explore the meaning of survival and basic human needs through Drama. To appreciate the way in which Drama can and should be used to change the behaviour of adults/children in society today</p> <p>COMP 2 Devising Begin the assessed piece and working notebook. Application of practitioner from Autumn A for a performance of devised piece to be recorded in Spring B. Chosen practitioner will depend on student strength, they must connect with the theory of the practitioner to allow for creative development of devised piece of Drama.</p> <p>SKILLS & KNOWLEDGE</p> <ul style="list-style-type: none"> • Chosen devised stimulus for coursework • Power • Redemption • Crime and punishment • Politics • Theatre in education • Prisons in 1980s • Imposter syndrome • Rape/Murder/Sexual exploitation/Death penalty • Empire and Colonisation 	<p>COMP 1 Our Country's Good and Hedda Gabler Revision activities which revisit the texts in detail from last term. Preparing students to write their exam responses in the best possible way. To consolidate their understanding of how meaning can be communicated to an audience and to solidify their personal interpretation of the set texts.</p> <p>Live Theatre Revision To refine students' ability to produce a rigorous evaluation of the merits of live theatre and professional works, consolidating their understanding of the importance to be critically evaluative rather than congratulatory.</p> <p>COMP 3 To complete text performance to an external examiner under performance conditions, including a live audience. To present the reflective report to the examiner for marking, this will be written fluently and will allow the student to identify the ways in which they have applied the methodology of the practitioner to the play they have selected to present and that of the two plays they workshopped rather than performed.</p> <p>SKILLS & KNOWLEDGE</p> <ul style="list-style-type: none"> • Themes encapsulated in the chosen text • Themes explored by the practitioner and skills required to utilise their theory into practice • Power • Redemption • Crime and punishment • Politics • Theatre in education • Prisons in 1980s • Imposter syndrome • Rape/Murder/Sexual exploitation/Death penalty • Empire and Colonisation • Contemporary theatre • Current news/societal issues • Motivation • Manipulation • Wealth • Respect and Reputation • Power • Courage • Appearances • Dreams, hopes and plans • Drugs/alcohol • 19th century • Feminism

		<ul style="list-style-type: none"> • Mental health • Suicide • Marriage and society norms • Themes explored within set texts • Revision techniques
Summer	<p>COMP 1 – HG, OCG and Live Theatre</p> <p>As above but more specifically focusing on Design for both set texts : how to take a directorial, performers and designers approach to a text and to explore how a play can be staged to communicate meaning, character and atmosphere</p> <p>To learn specific performance techniques and appreciation of a different style of theatre</p> <p>To understand how meaning can be communicated to an audience.</p> <p>To develop a personal understanding and interpretation of the set text</p> <p>To watch a variety of live theatre performances, including streamed and digital recordings. Styles and genres will contrast and allow students the opportunity to experience a range of work by industry professionals.</p> <p>Mock examination practice and completion of Working Notebook</p>	REVISION AND COURSE COMPLETION
Rationale for this sequencing	<p>COMP 1</p> <ul style="list-style-type: none"> • Chronological study of plays, allows students to appreciate how drama has evolved over time • Live theatre is seen throughout the year but fully analysed at the end of the year when students have gained a greater appreciation of the differences which occur between productions • Dedicating set time to each play allows for an in-depth study of the content and a lack of confusion <p>COMP 2</p> <ul style="list-style-type: none"> • This unit can be completed in year 12 and allows students to be creative with their choice of plot, themes, physicality and dialogue when performing in the style of a practitioner which is arguably an easier skill than using a text written by an outside source (playwright) • Completing this unit in year 12 allows students more time for both practical units – and space in between each to allow for growth and development 	<p>COMP 1</p> <ul style="list-style-type: none"> • A greater focus on live theatre at the start of the year puts students in the professional industry mind-set; they appreciate the difficulties faced by performers and designers and this allows them to make adjustments to their understanding of the way in which drama can be presented • This is then followed by revision of the set texts, in which the creative overview of students has now had time to develop and refine <p>COMP 3</p> <ul style="list-style-type: none"> • This is the most difficult unit of the course, for our students, since they must apply methodology to a published play script – maintaining the aims of the playwright but also performing in the style of another established practitioner. This unit takes time to cover effectively since students need to explore three plays and choose the most suitable for a full performance. • The examiner is usually booked for February/March to allow time for students to revise for their written paper after the visit

Additional support at home

Additional reading for enjoyment, enhancement and extension	<ul style="list-style-type: none"> • Additional viewing: Drama Online Library Log in information – Username: 5X747KhGv+ Password: 1Ydp5Sq&mV • ‘A Doll’s House’ by Henrik Ibsen • ‘The Recruiting Officer’
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<p>Online resources to practice, consolidate and revise</p>	<ul style="list-style-type: none">• Devising: The Paper Birds key conventions• ‘Our Country’s Good’ (LitCharts)• ‘Hedda Gabler’ (LitCharts)
<p>Workbooks & revision guides to practice, consolidate and revise</p>	<ul style="list-style-type: none">• A Level Drama revision guide• ‘Hedda Gabler’ revision guide• ‘Our Country’s Good’ revision guide